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EMIGRÉ

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Graphic Designers and the **MACINTOSH** Computer

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Years of bold, multi-colored shadow between "flat" white text and more graphic designers coming back to their squares and rubber corners. Knowing how and when to use computers is difficult, since we have only begun to extend their capabilities. These designers have found computers a creative medium that the freedom of familiar methodologies, while others have utilized this new technology to reinforce traditional production processes. For this decade issue of "Empire," we interviewed fifteen graphic designers from around the world, and asked them how they went their way through the sometimes frustrating task of integrating this new technology into their daily practice.

Computer technology provides opportunities for more specialization as well as integration. Today, less personal knowledge and skills are required to master a particular order. For instance, a type designer is no longer required to be a creative artist as well as a skilled punch cutter. There is also the possibility of better communication, allowing for increased resources between disciplines. Designers can consult all aspects of production and design, no longer requiring an outside designer or color separator. Text, image and layout all exist as manifestations of the same medium and the capabilities of simultaneously editing text and composing the layout will influence both design and writing styles. It is now possible for our individual to take on all functions required in publishing, including writing, editing, designing, and illustrating, thus bringing together a variety of disciplines and simultaneously simplifying production.

The integration of previously isolated disciplines makes computer-aided design a sensitive extension of agency similar to that experienced by children. In fact, computer technology has advanced the idea of graphic art by such a level that it has gone so far that it has brought the designer back to the area of primitive art. The computer and methods, it's no wonder that we find computer-generated art usually creates that of more naive paintings. This means in our general idea often is to remember the basic elements made in the creative design process, bringing economy and creativity in aspects of design that have been forgotten since the days of hieroglyphs. We are once again faced with evaluating the basic rules of design that we formerly took for granted.

With computers many aspects of type construction, sizes, and spacing can be quickly and consistently corrected. However, the time used in the production area is when open creative work design solutions. Thus today's designers must learn to incorporate technology into all of the choices, a task requiring a total understanding of fundamental.

Computers are also being shared by a new breed of designers who possess the ability to integrate various media. These individuals previously taught between disciplines but find that digital technology allows them the economy necessary for their personal expression. One such new idea is that of digital type design. Current applications can now be produced faster, less time, as called for in day-to-day applications. This increases the potential for more personalized products as they become economically feasible in greater letter-form for specific uses.

By making publishing and dissemination of information faster and less expensive, computer technology has made it possible to reach a broader audience more effectively. It is no longer necessary to market the lowest common denominator. There is already a growth in the function of most systems responses and personal. Although this increases diversity and subsequently the chances of reducing the product to the company, we can only hope that each discipline will not eliminate our choices by overwhelming us with options. Computers are also gradually steps at moving information, but the current use of an automated is making a leapfrog with use of sharing knowledge from these large data banks. New information becomes available with when we can access it is a computer-readable manner.

The storage and transmission of text and images is also becoming progressively less physical as data is now more phone lines and accessed through computer systems. Digital data is more available and it is difficult to draw the lines of ownership and copyright. Problems of piracy are already evident in areas of program development, type design, and illustration. For example, some illustrations using digital media now up to submit hard copy artwork is often rather than disk versions making their distribution could be copied and manipulated with a minimum of effort, without direct payment. This brings up sometimes previously unaddressed questions were solvable of data and our rights to use or even share it.

But what separates digital art from an analog manuscript aesthetically? Really it is our perception. There is nothing inherently "computer-like" about digitally generated images. Current devices such as the Macintosh do not visual a designer's ability to use the high-end to the machine, which are often perceived as functioning inevitably and sometimes. This ability shows what computer systems are and they and computers have been progressively progressed to make multi-media images such as animation or calligraphy, whereas the low-end machines have to do deal with more digital systems often, more expensive. Lower through are no more visible alternative than the creation of an page on a screen, but our relationship with images comes in to define the method with the image. Creating a graphic image with today's tools will mean integrating the styles of various technologies and remembering the very basis of design principles. This is perhaps the most exciting of them for designers. Digital technology is a great big unknown, and after all, a mystery is the most motivating force in advancing the profession. — K. L. G. R.

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KEEP ON READING

The designers were invited to each create one page with the Macintosh. The page was placed wherever they chose to provide the reader with a little enlightenment.

"Keep on Reading"

Page 1: John Salvo, page 12: David Kaeliff, page 13: Jeffrey Kaeliff, page 14: Philip Appleton, page 15: Peter Bohren, page 16: Peter Bohren.

Page 17: Peter Bohren



JEFFREY KRAUTH
Los Angeles, 1986

Design: Why did you get involved with the Macintosh?
Jeffrey: Because it seemed eventually this was the direction everything was going in. And being an insurance marketing graphic designer, it was important to be involved with the Macintosh.

Design: How is a responsibility towards the "customer" different from the "customer" who is the client?
Jeffrey: Well, the client is the client. That's what all the insurance world would want to know.

Design: The insurance world doesn't design. Right. A good number of the customers who come in to hold new say immediately they want to make me computers. So there's the demand. Plus, it would be really irresponsible to be teaching design without using computers at this point.

Design: How do you teach students to design on a computer?
Jeffrey: The Macintosh allows you to teach most of your own aesthetic disciplines. It's representing writing of color relationships. You have to know so much in order to use it correctly. It is difficult to teach design on a Macintosh.

Jeffrey: I think as far as education goes, we are in a real difficult case now. Because it is so new I don't think any of us have an idea of how to teach with it yet. We are still in a stage where we are writing on figures in dust. We don't know. The instance, when the learning curve is for the average student in 200 days.

Design: Is this lack of a specific teaching any unique difficulty for the students in design school?
Jeffrey: There is a full range. You get some students that

Design: Who and where did you decide to get involved with the Macintosh?
Rich: It was pure pressure and curiosity. I got seriously involved after a talk I had given at home (Dante). I was invited down there by a friend, John Newman, who runs their design program. This was about a year ago. I had met John through our mutual passion, home photography. That was our common denominator. John developed a program that was focused around a room where they had new Macintosh computers. He had every piece of peripheral imaginable. And to students, all reading materials, were doing all kinds of great things, from developing their own layout to photograph layout, and he was looking them how to design on these computers.

Design: In collaboration with later period?
Rich: No, he understood that and he'd himself married to the Mac. I was down there for two days, and as the end I said, "John, I know I have to make the investment. I want you to tell me what I should do. What I should do and I'll try it." To be fair, he gave me a shopping list, and I carried it over to a computer store. I saw and said, "I want everything available."

Design: Okay. Okay. Okay.
Rich: Yeah, I had no idea what it was. But I got it all, and it was installed and January 1986. And then I remember myself. At the time I was changing the name of the office, changing the personnel, and changing where we worked. Only a couple of people knew how to use the Macintosh. Michael Garmann is a graduate from Cal Arts who had worked with April Greener, joined at about a year ago. And Rich Folomov who had just started working with them, are now exploring it every day. They are both becoming specialists in it.

Design: You mentioned your pressure as a reason to purchase a Mac. Was it simply a reaction to such pressure as being ignored by what you had seen?
Rich: Oh, mostly. And at the time I had been designing parts of my work with fonts. I designed some alphabets, but they were done in the traditional way, with pen and ink. So I have never been able to copy them out, have been unable to see what they do. John showed me Fontographer, and I couldn't believe it. I saw it, but I haven't paid it yet. I haven't had any time to discover it.

Design: During your lecture at DAC in Golden Gate University, you showed the film "Stan power" you did for the Museum of Contemporary Art and you mentioned you had used the Macintosh, which had lead to your frustration. What went wrong?
Rich: That's right. That was the first day. I had copied all the copy and wanted to see it. During the course of that day, it seemed that everything I had decided to come into the office. I tried to be friendly and say, "Please leave," and they didn't leave. Finally it got to the end of the day and I was really pissed because I couldn't get it to work. I couldn't see what I wanted to do. So I said to my sister, Barbara, "Just print out this Geneva type, just print it out and just print it together by hand." So she did it. I brought in the boards with the type arranged just the way I wanted, started a design, and it was done. But it was the aesthetic of these Geneva characters that I was pretty fascinated with. Just, and I must add, my idea. I was represented by Michael and Rich, because I had found myself caring character spacing, kerning characters, and changing word spacing.

Design: The idea of doing this for a while considering the poor spacing you got on a Mac.
Rich: Yes, but you don't have to do that, because it doesn't belong to that way.

Gerard Bolders and Rich Folomov (Rich Folomov), *Thorn*, 1986

Gerard: When you show the computer, by showing the low resolution bitmaps of the Macintosh, that's just like when you start tearing paper; it's a trick, a gimmick. And once you start doing that, everything starts looking the same. I have worked on the Macintosh, but I have a hard time designing on it. First of all, there is a limited number of typefaces available and secondly, it restricts your use of imagery. It's very difficult to freely move images around. And the look, its own personal character, is too powerful to do anything with. I mean, you can do things with it but it will always look the same. It's like when we all start making typefaces by tearing paper, like Sandberg did. Your type will definitely look dif-

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Rich Folomov / *Thorn* poster for the Museum of Contemporary Art in Chicago



Hard Worker.
Cover for *Weeks in Berlin* (working).

type.

Enigma: What amazes? You mean the bad spacing that you get when you use the wrong font? You like acknowledging the weakness of the machine and using its default?

Rick: Exactly. It's all part of its character. But at this time I thought I wasn't ready for that.

Enigma: I would like to talk more about that later. But first I want to ask you about your expectations of the Macintosh. At this point you have just started working on it and I would like to know

what you would like it to do.

Rick: It would like to be able to read and manipulate the type, whether it's text type or headline type, and structure it in such a way that I can see it before it's played out, and I haven't gotten to that point yet. I currently use this book—I forget the title—and typography looked like it was done on the Mac. The fonts were all slightly distorted and somewhat condensed. The text within that type was not very readable but was quite beautiful. In looking like they were able to measure their caps and a just looked like the designers were extending their hands on to the point where it was at the typographer's level. So when I think this machine will allow me to do it become a better typographer.

Enigma: How about the added responsibility? Now you have to make decisions about how to break, sentence, comma types, all very time-consuming work.

Rick: No, I'm not afraid of that. I personally wouldn't do this anyway. I would have somebody else do the keyboarding, but it would happen in the office, which means I still would have some control, which would make it all much more economical.

ferent from Rick's and his design might look different from mine, but it's all turn paper. Every time the technology or the technique becomes dominant, you'll see mediocre design.

Enigma: Do you see this happening yet?

Gerard: Yes, everybody is doing the same stuff on the Macintosh.

Enigma: Is this any different from every other designer using Universe?

Gerard: That's just as sad. When designers, for some semirational reason, choose to walk the beaten path, it's often because they are lazy.

Enigma: What impact do you suppose the Macintosh has on design students?

Gerard: What I see happening with design students who finish art school and who have learned how to do conventional paste-up is that they have almost no notion about graphic techniques. They have a very faint idea about what is possible. I think that computers will add to the distance between them and the final product.

Enigma: I think the contrary. I think that the Macintosh allows you to reacquaint yourself with some of the basics of typography. You can, and sometimes have to, make decisions about everything, including leading, kerning, spacing, even hyphenation. And you can see results immediately. There is no typesetter in between. You are the typesetter, you are at the controls. There is a possibility here for designers to have great control over all aspects of the production of a piece.

Gerard: Well, that's true but it's not happening. I don't believe that.

Rick: No, I don't think so either. I don't think that there will be a greater interest in letters, or how they look or how they are spaced. People just use defaults, they'll use the programs as they are. Especially students, I notice, are too easily satisfied with the results. They'll stretch some type or squeeze it and they're satisfied. It really takes great dedication and knowledge to get to the point you're talking about.

Enigma: Are you discouraged by the results of looking published? Rick: Oh yes, very much, and the biggest disaster is that somebody is a designer all of a sudden.





to work, I think it is the same thing with design. Now that you have many more options, I think you will begin to think more your own sensibility. So in a sense, maybe it helps you to more discerning and specific in your own aesthetic.

Emigre: How do you feel about the possibility of design's becoming all the various options such as typesetting, step-and-shoot, laser, hot-metal, writing, etc., which have all been lost? Have the designers have come to get lost in all these things?

April: I don't know. It's the kind of question that will be answered differently by every designer you ask.

It's just one of those things that has to be learned over time. But now in a new era now and each designer has to figure out for him- or herself how to do this. For example, if you get your copy from your client and it's all black, you will have to do the designer's job. You will have to do things like check the spelling and grammar, which isn't a lot of designers are not as good at, but so I said, it depends on each individual designer and the kind of work he or she is doing. Now, with the computer,

you're frequently asked to act as an editor. So one area's very interesting, because that is what design is about. It's about information. It is a designer's burden to be to have more editorial say in what's going on. But is the designer is brought to see how the client will see it.

"When I sit, and go to think on it," becomes more, with the real, it is more about the idea and substantially into the client, which puts you further back into the conceptual realm of the project and just the thinking of it.

Emigre: Do you think the Macintosh will contribute to a new design language?

April: Yes, and I think it has to. Designers who don't have it?

Emigre: So many designers are marinating the importance of the computer as some sort of stylistic or formalistic production tool, when in fact it's more pervasive than that. To me the most important aspect of the computer is not just that it's the production tool, but that it's also about the production and consumption of information. It is impacting the entire of how information is used, and as that changes, the way we think about design, and how we create design changes of course with change.

Emigre: Could you be more specific as to how the use and consumption of information is impacting the entire of how information is used, and as that changes, the way we think about design, and how we create design changes of course with change.

April: I don't know. It's the kind of question that will be answered differently by every designer you ask.

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Emigre: When I first saw some of your typographic work, I thought it was produced on the Macintosh. It was so precise, with so many type variations and type sizes within a single text block. This is fairly rare today on a Macintosh and quite complex and expensive on conventional typesetting systems. Now that you do have a Macintosh, do you regret your change to change?

April: Not really, because most of my designs are personalized to my hand.

Emigre: But now it's easy to look at options quickly. There are more choices possible. This won't influence your decisions, will it, or will it?

April: The way I do it now, without the computer, I have every font and size available to me. But I don't start the process of producing a piece, I decide which fonts to use and some samples of them and put them in front of me. Then, I take it a step further, because I want more parameters to work within. Most people who use my work think that it's done without much control. But actually, it's all very controlled. I know in advance what I'll use or I'll use up the type and I just pick from it in different sequences. I know at my head what an "H" or "T" space looks like. And I know when I add color to two points how that will make it look. I personally also leading. I have a good ability to imagine or visualize what the design will look like. And then it's just a matter of writing it out for the typesetter, and I produce pretty tight sketches. When I need to write in twelve points, my hand writes clear as twelve points. And with the Mac, instead of writing it all out for the typesetter, I'm typing it out.

Emigre: So your method of working won't change by using a Mac?

April: No, I don't think so, except for the ability to make revisions, and to move type around more freely. It will be to eliminate the cutting part. I did actually make corrections sometimes by cutting the type, even though it was minimal. Most of the time, it comes back from the typesetter exactly as I designed. It is always surprising to me to see people work with serious proofing type around. For me it's just the opposite. The design already done and the typesetter just renders it.

Emigre: How do you really view typesetting with the Mac?

April: No client has ever questioned them. The typesetting bill for the "Daily Planet" book was 100. Now that's staggering!

Emigre: Yes, that's quite high.

April: Yes, considering that it's only eight pages of roughly five lines per page.

Emigre: But this is a little bit of proportion, a little unrealistic maybe?

April: Well, there were 150-200 line changes, and every time I made a different font assignment, it cost 100.

Emigre: How did the client feel about this?

April: They didn't. Such as in this case I haven't had exactly serious yet - I think we need. I think somebody will before too long, because I'm becoming a little more flamboyant. Expressive in a better word, hopefully, the Macintosh will help cut cost.

Emigre: When you are going to do now that you will be running your typesetting info in a few weeks of your new typesetting bill? Also the Macintosh, you will spend by the laser printer products and maybe another type of electronic output? Now do you expect that your typesetting bill a big amount of it, you don't?

April: For me, no, for April, yes.

Emigre: Do you design differently now that you work on a computer? **April:** This would be very hard to articulate. I think that I design completely differently since I've become Mac-fluent. Everything at one point or another goes through the **CONC** of my Mac. We're able to bring in 35 mm slides, scan them into the Quantel graphic paintbox, bring in a Mac image or a digitized image, bring in live video, then put all these things together. This provides a whole **new texture**. And for sure, the most profound part of this is the Macintosh influence.

Emigre: You used to combine imagery from various sources before... **April:** Yes, but the "textures" are different now. **Emigre:** What "textures"? **April:** I'm talking about real texture.

On the one hand, you can go for a very **seamless image** with high-end equipment (like the graphic paintbox.) What's a shame about that is that when you see the final results, you don't realize that it's created on a computer -- it looks like straight airbrushed photography!

What's great about the paintbox is that it's totally in communication with the printing process, and you have complete control over color separations, etc., On the graphic paintbox, you can se-



Book Layout Book Design Book Design Book Design



Jeffery Needs
Semiotic space for Los Angeles (Conceptual
Exhibition LAX)

Rick: Well, the actual cost on type itself will be reduced, but the time of sitting in front of the screen, adjusting it, manipulating it, etc., will take longer. So there is a trade-off. They'll get it as an additional design fee.

Engel: But isn't it easier to account for production cost and speeding them it is for design? Most clients wonder questions about cost of natural things, such as type and printing boards, but design is too subjective.

Rick: Well, I haven't really encountered that, that's new to me. And that's maybe because we are really cheap. There's already doing a big black B&W in our office. But the future of our clients keeps things lean and mean. And when they spend money, it's not necessarily for the sake of something that is a value and of equivalent value. Engle: We're sort of drifting away from my game plan here, but you wanted space on an important subject. Basing your lecture at COAC, you talked about the subject of originality and uniqueness. I don't hear too many designers discuss this topic, and it's very much disputed by this because there's a real lack of originality in graphic design. And not just designers being original in comparison to other designers but also within their own work.

Rick: Exactly. And that was the point I was trying to make during my lecture, as I see it, it's on two levels. First of all, the solution is the project that you are working on should be honest to its client, i.e., the client's message and/or objective, and should describe the original. Unless the parameters are exactly the same, it can't look just like a Michael Venturi's piece. And secondly, within yourself, if you treat your daily activity as a designer in the same way that artists treat their work, you will discover that the design process is an act and you do feel yourself working through your own problems and concerns, the ones that you adopt and establish for yourself. Whether it is the relationship between the means and the message, or whether it is your exploration of a personal vocabulary of color and form, or all of the above is continuously. You do find yourself and your work evolving while working through these things. And the people in your office, if they're plugged into the same thing, find themselves exploring similar problems. What usually happens is that the result of these explorations is original. It's the artist process versus the "business" or "product oriented" process of which we do see too much unfortunately.

Engel: In your designs you use a very distinct way of treating text. You emphasize punctuation, use a lot of underlining, change typographic styles, it's a very visual expression of text. It's very recognizable and actually already copied by other designers. Do you fear that you might get caught up in your own and even designing with a formula?

Rick: I'm afraid of a couple of things. First of all, I'm afraid that clients will come here expecting a certain type of design, and be disappointed when I've showed beyond it and something else. This seems to have happened with Neville Brody, who has admitted to be "trying too hard." What I don't want to happen is that this work, this attitude towards my personal expression, is perceived as the product. And I hope that as people take the experience into other directions they don't look at me and say, "Oh, he's just stuck in doing it the same old way." I am going to pursue the experience generally, wherever it takes me. I stay more at a different pace than everybody else, and I hope I won't get forced into doing it differently that I've been doing it to me. Secondly, I would like to see that if others adopt the typographic devices, they also adopt the inner concern for the device's relationship to the content. Otherwise it is just decoration.

Engel: Will this play a role in the experience?

Rick: Sure it will, just as my wife will play a role in it. You know, all the influence will I just hope that we don't all get into this loop-loop mode, looking for the new and cool, while failing to live closer to nature with what it was. We have to seek the Me not slowly and see when it has to offer. We are all so far conscious. It happens in fashion, you see it on TV where series get canceled after three episodes. That attitude is in our culture, unfortunately.

Tonight (I'm going to a lecture, where Michael Betts from Massimo Mignelli's office is speaking) and I know he is not going to look quite as hip as everybody expects him to be. And I hope people are not going to say, "Look here, he's not doing anything hip," when in fact Mignelli is connected to no-one vocabulary. Massimo's office really explores an evolving philosophical reason. So I hope that people won't say to me or anybody who is making some really sincere explorations that they're all nothing.

Engel: Let's get back to the Photoshop. There are designers that use that the Photoshop



is changing? Jeffery: The difference between writing and drawing are much smaller, and looking and reading are becoming the same thing in the past or vice versa. Clients in writing a letter, now wouldn't think about how the letter looked. You just used whatever together was on the typewriter, and there was a certain format now words looked in and read letters in. Now, you can draw instead a Macintosh and you have to make all these decisions: what interface to use, what paper size, what margins, etc. Now you are thinking about how it looks, what that means.

Engel: How about the Macintosh's interface? Is this part of its resolution? Will this be part of its resolution as a new design language?

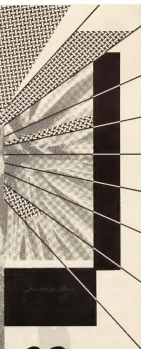
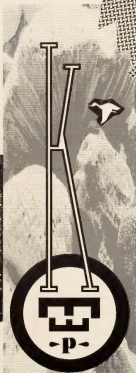
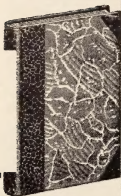
Jeffery: I think it will be a part of it, yes, if one of it will disappear, it will only disappear in its most obvious manifestations. To me the really interesting thing about the low resolution look, the sampling or digitization, is that it's a kind of visual embodiment of the concept of what it is to make information digital. All information, whether it is text or image, is broken down into parts that are then equally reconstructed and transmitted over physical lines or whatever. To me the sampling and digital look formally embodies that principle of information as digital form.

Engel: So you think that low resolution can only be used in the context of its own technology? Jeffery: No I don't think so. But right now, it is really helpful and useful in making that bridge, and helping get us over the point that writing and drawing, and image and text, are becoming the same medium, and are coming through the

April Graphics Pages spread from Workshop



lect an area by making a stencil, and indicate this area to be 100% white and remove all other colors. When you get back your digital piece of film, you'll see that where it is white, the film is completely clear. That's great if you want really tight control. But the problem with the graphic paintbox is that it makes things too seamless. So I, in a way, like to use the video paintbox from Bantel, because that still has that fabric or texture of video. But the nice thing about the graphic paintbox is that you can import all these different kinds of images and you can retain that high quality seamlessness (like eight by ten photographs that have been laser-



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E a d i n g



April Review Continued

that are wonderful and that I need. I'd like to find an economical way to make the paintbox be more **painterly** and maybe be more **ambiguous** in the final result. Sometimes, **accidentally**, this happens because I am new at it, but I don't feel like I'm really controlling that yet. I'm kind of missing that **painterly feeling that you can get on a Mac**. If you **airbrush** on the Mac, it's so rough that you always get these wonderful **gestures** out of things, because it is making decisions and approximations at every corner! With the graphic paintbox, the resolution is so high that it's all very accurate, there are no visible approximations. **Emigre**: Will the Macintosh contribute to a change in graphic design mostly in the area of production, or will it influence design aesthetics as well? **April**: Both! In principal, I would agree that the Mac saves us time and all that. But what I experience is rather than doing something quickly, we're **looking at more possibilities**. Instead of doing more work we are **seeing more options**. Now we spend **more time visualizing and seeing things**, and before the Mac, we spent more time doing things. You wouldn't look at twelve different sizes of a headline type, because it would involve setting the type and then statting it and you would just say, "Oh come on, I don't have to try this subtler difference." But with the Mac, once the information is stored, you can just look at seventy-two thousand variations. And then the accidents happen and you say, "Oh that's so much better, why

Glenn Keckler, *Macintosh* 100

Emigre: What had the idea of accepting placement work at Cardbook? The students or the faculty?

Glenn: The way one of the original three design schools chosen for the Apple Design School Consortium. Apple generously donated both hardware and software to the Cardbook Design Department and was very helpful in introducing us to the new placement office called the Macintosh High School from Apple came out for a few days to help along the network and offered some valuable training seminars. Kathy and Mike McLean (Cardbook Design Department) were very enthusiastic about the possibilities the computer could offer. Many of my classmates had never used a computer before, so it represented not only a new tool to learn, but a new world of working.

Emigre: How did the computer class go on the Macintosh?

Glenn: Cardbook does not teach any vertical skills and the program has no formal curriculum. For me, the Mac was a very timely arrival, because I arrived the first day of my senior year at Cardbook. Although we had no specific technical training for the Mac, Kathy McLean assigned design projects that involved using the computer, and just by using it, we quickly learned the technical aspects.

Emigre: How did the assignments involve?

Glenn: There were three design projects to explore the Macintosh and to design both in and out of the computer. Our first design assignment in any new or different work. My particular group did not have specific design assignments using the computer. However, digital design projects (designers) used the program using these. Projects were designed to incorporate study of the software programs, such as PageMaker and Photoshop. There was one open-ended typographic assignment that we all did. We had to make type, then scan it, and put it into a point program, printed it out, scanned it, saved through the raster and put up part of it, scanned a photograph, then scanned again and finally ran it through all the software available and made us see what would happen in the various technologies take over, and through this process, discovered some interesting formal qualities. We were offered complete freedom in these projects and we were never told we had to use the computer exclusively. Using the Mac at Cardbook was a matter of choice rather than a lot of assignments. The computer was available to all of us to use and explore in any way we wanted to. We had no technical curriculum at all, but we learned how to use the Mac ourselves. People who did design projects like letter quality. Although some of my classmates thought it really often to use, but to be fairly honest I began to use it in my senior year.

Emigre: What did the students who wanted it use against?

Glenn: I think the feeling was that the Macintosh could do anything more than we could using traditional design tools.

Emigre: Do you feel you can do more with it than with traditional methods?

Glenn: The Macintosh is an analogue to typographical design tools. It is a system of drawing, layout and making, pencil and paper, search and find, and so on. But it is all based on some very different tools. I may admit I have been completely satisfied in using it. The Macintosh has had much different from the design tools we have classically use, despite its seemingly progressive capabilities. However, it does have an inherent limitation and the opportunity for endless changes is an experimental.

Emigre: Have you seen it in a very important way? Where it comes to type, for instance, who have created new techniques that are more illustrative than type? Will you continue their experiments?

Glenn: The book I've seen the value of the Mac as a production tool and how easy it is to export, correct and output final pages. But there are a lot of other important possibilities for the designer. As Cardbook, Kathy McLean really pushed all to explore the other side of the computer. I became very interested in developing typographic design, which came out of exploring the "other side" of Cardbook, we were interested in the computer in different ways by using it unconventionally to



Glenn Keckler: Book cover Emigre 10



don't I go that way?" And then you are off on a whole new idea. This pioneering, **where you don't have an aesthetic yet and you don't have tradition**, is both time-consuming and wonderful. **To feel lost is so great.** There are only a few areas in this very controlled industry that you can feel like that. **Emigre:** Where will these experimentations lead to? **April:** There are two ways that we are pushing this technology. One is by **imitating and speeding up normal processes** of different disciplines, such as production and typesetting. Here, the **technology is a slave** and is simulating what we already know. But I think that, if we all keep going the way we are going and other people jump in, all desperate for **new textures/new languages**, then the other area in which it's going to advance is a **new design language**. Rather than get the language that's built-in to speak to you in English, you say, well, I know it can speak English, it does that very well, but there's also a new language. What do digital words really mean and say? There is a **natural language in that machine** and I am interested in finding out what that is, and where the boundaries are. **Emigre:** How come you haven't done any type design on the Macintosh? **April:** There just isn't enough time to do everything. I am such a fanatic about type, and I am so critical and such a perfectionist about it, and there are so many great typefaces that exist. It would take me a year to come up with anything decent and I just don't have the time. **Emigre:** Do you think that there will be an increase in gimmicks and copying due the Macintosh? **April:** Sure, but that happens with any new technology. I don't worry too much about that. The Mac's so easy to use. It's going to be very scary. It'll be interesting to see what will happen in another three years or so. Kids know how to use this now and everybody will be **modeming** and using **electronic bulletin boards** and what not. So yes, there'll be a lot of mimicry and copying, but it will make the people with traditional design backgrounds and the people with the high-end equipment who know what they are doing push themselves further. For a while, communications may be really ugly and bad. There are going to be large cor-



see what the software could really do or write.

Emigre: Do you see applications for designers growing soon?

Gordon: The Mac is such a new phenomenon for many of the computer designers that they have yet to be exposed. These early experiences with the new medium are probably dominated by an interest in what we can do with it, rather than a concern with the process of design and communication and if it's the environment for design will develop as a result of the widespread accessibility of the computer.

Emigre: Are you designing different kinds of work on a computer?

Gordon: The opportunities at Goodbook are expanding the range of its design work. Instead of looking at design as a profession, like a "Penguin" or "Lionel" we are designing all of the magazine publications and general material on the Macintosh. This represents a new and entirely different kind of methodology for much of the design team. My personal design practice is very much an extension of narrative and visual gestures into the computer and without the computer both methods continue to expand in design as industry and more in practical applications. It is as much as being an art center. The objects we have with the Mac, combined with our traditional design work, allow us more freedom in the process of design than ever before. The control of format naturally achieved previously is right at our fingertips.

Emigre: Having many more applications seems likely to make the right choice from a larger range of alternatives. Has this added knowledge of responsibility?

Gordon: As designers we have always had to make choices and we hope the right choices. Now, with the advent of the computer, the possibilities are multiplied but the goal is still to make the right choice. The computer makes many choices, along with the process of type, identity, and

parations who will start to design their own reports, or a little corner shop where the wife does the accounting and she's got a Mac and she starts fooling around on it and before you know it she's a designer, and she's designing business cards and all that. **Emigre:** How do you feel about that? When everybody can try to be a graphic designer or at least try to help themselves? The tool is there and it's affordable. Will this lead towards a deterioration of graphic design?

April: No, I think that it's going to be terribly wonderful. I think that we as designers are going to learn a lot. We're going to **see people empowered with our visual language imitate us**, (a language that we have spent a lot of time learning and developing). We'll see them do everything from really terrible to very wonderful things and it will be a good learning experience for us. **Everybody is visual, it's in the collective soul**, and the Mac will empower and help a lot of these people to express themselves. I like the idea that so many people will have a common language using modems and electronic bulletin boards. And this tool has its own language! Its own viruses! And it's already spreading like crazy!

Werner:

Emigre: Since we are entering a new era with people using computers more and

April: As an artistic designer, I have a responsibility to explore a new design aesthetic that is appropriate to the technology.

Gordon: The computer is new, new for most graphic designers. In general, so far we have used it as a more effective production tool. We are only beginning to realize that the computer can be a design tool itself. We are in the process of learning ourselves from the drawing board to the screen which has huge implications, and maybe

April Freeman, Oakland

Erker: Personal computers, such as the Macintosh, have brought type design within the reach of graphic designers and even nonprofessionals. Will this change the nature of the literature or will it simply result in bad taste, pedestrian graphics?

Erk: There's nothing new here. The brought first product on without the court of graphic designers. Type design is a culture to govern, although for most people the design process (which is separated from the production stage) for example, designing beautiful fonts is an example where at the end of the design process you have also finished the product on of a first thought/formed type design you need a period and a line, but it's not because for instance control over the output.

Erker: Are there any specific questions that you have seen in digital type, both high and low resolution that point towards a new type design or design, or will the end use be values as, or traditional forms and should?

Erk: Our typographers have had four thousand years to develop into the present stage. There is no reason why they should go on their own. The fact of matter is that new designs, it's not the traditional design, just the creation of new designs to describe a character. For instance, what does it mean, it's not a design on an building, clothes or people, etc. The need to work in traditional forms, you make it contemporary without it being up ordinary readers. Therefore it's not possible for most cases, values, and human people have certain prejudices about what is right and what is not. Depending on culture, background, age, language, experience, etc.

Erk: Do you feel that the computer removes personal experience?

Erk: It's a new world in art.

Erk: Do you think that professional (or commercial) letterforms, dating back to Garamond and Fournier, which are still being produced by designers like Rudolf Guder, have any appeal? Can it be digital work?

Erk: There did not exist modern letterforms, but he tried to use geometric construction for capital & lowercase, to define and create human characters and not successfully, in the way, because no.

Erker: How do feel about the new point of typefaces and the new way, given design capabilities or other processes as a solution, or are there necessary at all?

Erk: I have found my work stopped off by people who are not able or even greedy to use this to have the same idea, so I have other designers being stopped off. One thing is, we always refer to the original, the past has no control. They are not perfect, even a lot of moments, both by the designer and the manufacturer of fonts, up to the computer that generates and it's subsequently results in these quality problems being stopped. I believe that the computer and its enhancement wherever possible. Personally, never type from a program. It's better to let it be wrong.

Erker: A few pioneering graphic designers have experimented a great deal with color, organization, structure and color this allows feel (usually not) out of graphic design. Who are there or how has the digital type design? Is there some specific evidence that the type design apart from their other positions, or is it because it's a design round, it's not?

Erk: There are a lot of little known rules and details that make a font work, and getting to know them takes a lot of practice. It's a little bit of money to know about one hundred characters after you've designed the concept, it's a lot of time and the 100,000 dollars. Type design is also very interesting and the recognition is right. Type designers never become famous like the Picasso's, who work with lots of people.

"What I really miss now are the great accidents that happened when I first started working on the Macintosh four years ago. At that time, the Macintosh threw me into an area where I wasn't so much in control anymore. I could do things that I wasn't able to do by hand. Accidents, messy things, kept happening. I'd use the wrong keyboard command or the mouse would get stuck, and these things would start happening, opening up whole new roads of possibilities that hadn't been heavily trod upon by other designers. This too is such a profound thing about the Macintosh."

Erk Sporkmann at "Technology & Design" Meeting, 1990/06



KEEP*

on re

ly, 2. made or used for reading. n. 1, the
or practice of a person who reads; perusal,
of books. 2. the act of reading; the
of printed matter; the act of reading
public entertainment; the act of reading
demic learning; the act of reading
ten to be read; the act of reading
by figures; the act of reading
rmometer, etc. in a particular edition of a
rary work; as there were several *readings* for
passage. 7. a particular interpretation, as of
something written.

reading.



a general word of broad
application. In its
simplest sense implies
merely a consulting of
the record;

ing



* see also celebrate.

Emigre: Apple Computer is selling the Macintosh by making everybody believe they can produce professional-looking graphic design quickly and cheaply. Do you feel this endangers your profession in any way?

Aad: Everybody can produce graphics on the computer, but that doesn't make them graphic designers. In general, I don't see a big problem with that. I do occasionally see pieces that are obviously produced by nonprofessionals, but interestingly, there are people and companies that will turn around and ask us for advice and help with their Macintosh designs, because they can't really figure it out by themselves. I think that eventually, the



novelty will wear off. Making up a page is initially fun for nonprofessionals, but after repeating this fifty or sixty times, they'll get bored with it and come to us.

Emigre: Have you seen work produced on the Macintosh that you think is really new and innovative because it was done on the Macintosh?

Aad: Yes, I do see a lot of work that is unmistakably Macintosh, but it's not necessarily good work. There's a resurgence of ridiculously squeezed typefaces that I attribute to the Macintosh. Most often, these are the ugly designs that you see. The moment it looks ugly, you can recognize the Macintosh. The beautiful designs you don't recognize as Macintosh.

Emigre: So can you tell me there are designs produced on the Macintosh that you didn't recognize as such, but that you liked and later figured out were done on the Macintosh?

Aad: Well, I recently read in "MacUser" that Neville Brody has just started using the Macintosh. The work that made him famous was not produced on the Macintosh, but it looks like it was.



PS - page 2 photo by internet

Editor: Do you feel you have greater control over the art in production of a printed piece?

Philippe: With the Macintosh I have greater control over my work in general, but I don't say that I have greater control over the "visual" production of a printed piece. This has to do with the culture, the barriers that exist in France where you also require for graphic work, will be done on a computer. There is a feeling that the computer produces ideas, great texts and problems which are somehow important. So I have made up for what the word "graphic designer" is devoid to my client's the procedure I will use. They find this more acceptable. But they still don't want computer type. So when all go back to doing and getting, furthermore five of my clients use the Macintosh and instead of repeating a disk with the art for the project, still have to bring the art on the computer which of course is a waste of time.

Editor: Are you comfortable with doing all the manual functions of typesetting and setting the paragraph returns, etc. which used to be done by the typesetter?

Philippe: When I first started to use the Macintosh, I was grabbed immediately by the type setting features. To be able to work with type and to have a high level of control is an ideal for me. Most of my work deals with type. So I don't like the responsibility of repeating a disk. And the Macintosh I can change type size, space and alignment and anything else. Words repeat moving right around and making in position or negative. And with the Macintosh I can do such as letter a word, a line, or an entire paragraph. I can experiment and eventually see how it looks. Also don't have to cut and paste. Now that's where I feel the most at control.

"The Mac is a great slave. But I feel personally obligated to take on the challenge of continuing forward toward a new landscape in communications. To merely use these tools to imitate what we already know and think is a pity. For the most part, it doesn't take less time or less money to use them. And yes, I think we should use them to lay out type and look at this and that and make decisions about should it be this way or that way or this size or that size. But I think there has to be another layer applied here. And that's about ideas."



Photo: J. Smith
Walter Sanders Records
Logo



Photo: J. Smith
Walter Sanders Records
Logo

well. But I got discouraged by its complexity and thought, fuck it. I'll go back to my drawing table. And that's what I did. I drew the logo manually by hand, and that went much faster. I regret not doing it on the computer, but now at least, it has some "soul" to it.

Engle: What did you think you could achieve on the computer that you couldn't achieve by doing it by hand?

Desk: Well, I just didn't want to use a technical pen and paper anymore. The logo was designed in less than a long time and we're approaching a new age and there will be new methods and processes that I wanted the logo to fit into. I have this friend who works at an advertising agency kind of a mainstream type of agency, and they use the Macintosh for everything, and then send all their designs over the telephone to the printer. They do logos, squares, lines, lines, lines up, reduce them, and it all works very fast. That I like. It's ridiculous being so used to fat stars and finding out they're not the right size and then have to send them back. I don't like to see messengers come into the office every six minutes dropping off type and stuff. It drives me nuts. I want to see everything by telephone or I do.

Engle: You think it will actually come to that?

Desk: Well, I would like to see it work that way, and I believe it will eventually. I used to play the drums in this band and never liked to carry this big set of drums around, so I designed an electronic drum machine with amplified drum pads. This was before all this stuff was on the market. Two years later you could buy these things everywhere. So if the idea is there, it just takes time and some making until it is available.

Engle: Why do you want things to go faster?

Desk: I'm getting older and I don't want to work that hard. No, I'm just kidding, of course. The thing I like about the computer is that it can do the mechanical part of a design faster. I don't think it will speed up your thinking process. I mean, the machine is not going to create miracles, you still have to program it. It'll do whatever you make it do.

Engle: Yes, and then it has these great bonuses, such as everything is straight.

Desk: Right, and so many Windows either. With the Macintosh it seemed like certain things were finally easy to create. Earlier, while working on these larger systems, what I wanted I could never get, which was a constant disappointment. I had another project for which I wanted to do all these things. So I wanted to see a new print come in three color image from a four-color printer and out it is black, not blue, and something like that. I wanted to see a new printer available to do it. Engle: After you buy your Macintosh...

TYPIS COMPUTERUS

VISION READING

Once upon a time, it was widely believed that typography was a type of language unto itself, that runs parallel to the written word. The specific significance of the signs of this typographic language were regulated by the craftsmen who practiced the typographic arts. Therefore, they alone could accurately evaluate the use/value of the art. However as language use multiplied and expanded through time, typography expanded far beyond the reaches of the craftsman. Now typography is straining at the farthest edge of language. Keep on reading into the shadow of language.

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THEORY

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VIEW

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Italy 02 26 00 00	West Germany 030 456 91 1

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This advertisement was written, edited and designed at www.4mat.co.uk. 4mat Design has won a Creative Achievement Award. During development from the Limited Edition Type Library Design Group and Refinement, Inc.

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Gary Huxes (Assorted Images).
Second album for "Yes, it."



salif keita

Melvin Garrett (Assorted Images).
Large design.



Melvin Garrett (Assorted Images).
Second album for "Yes, it."



Gary Huxes (Assorted Images).
Second album for "Yes, it."

element

Design. Apple Computer is selling the Macintosh by making everybody believe that they can produce professional-looking graphic designs quickly and cheaply. Do you, for the sake of your profession, have any say?

Melvin: It's definitely deceptive. People who see these advertisements believe that if you buy a computer you will become a designer and this will help you out so. However, what the Macintosh is doing is demonstrating in very nice and tangible manner to these people who buy the Macintosh.

that they are not designers, and at the same time, that they will receive and understand more the role of the designer and the importance of his or her function in organizing information.

So the advertising is very deceptive but helpful in a way that I don't object to. And the more people that are familiar with the design, the better. So many designers are scared of it or don't know it or don't like it because they don't know it well. I don't understand their work, so then people feel they can't even understand how to use it because computers are not computers to work with. I see that many designers who are not used to the new design, don't know the computer works. So sometimes they don't work, I understand it, and then just dismiss it. The wonderful thing about the Macintosh is that it completely bypasses the need to understand how to work.

Design the way, think that the Macintosh will popularize and powerful graphic design, not only in many ways as a degradation of graphic design as a whole.

Melvin: No, I don't think so. I don't see it.

Do you think that the Macintosh has changed some of our ideas in understanding what the hell it is we do for those before they did work under guard the word "designing," or has there been a lot of new options, because people do not know that they need words. They don't know as yet. With Macintosh computers in more and more offices, there is a growing understanding of what it is that designers do and consequently computers make more allowances for the role of design in their business. They now build graphic design into their workflow in a much earlier stage, and they make more allowances for the amount of time design needs to be properly designed. So in this respect, the Macintosh is having a very positive effect on the design profession. I think it is also worth noting that as desktop publishing produces more and more "designed" material from more and more diverse sources, the importance of good design and the need for close communication of ideas between will become even more apparent in this way. I don't think that desktop publishing will blur the line between designers and non-designers, as the distinction between the merely ordinary designer and the would-be designer becomes blurred.

Images: is this an over-reaction for you?

Melvin: Yes, I must say that, as an outside observer, I don't see that the computer technology that is now a part of the field of graphic design that we also create about. I don't think that the technology will change the way we do things. The role of a designer as I see it will be a

series of alternative norms, and whatever is required to manage that information should be employed. I don't believe the way in the computer era. Maybe I will be the last one, but right now, and there is no place for me here ever since that has been ordered exclusively on a computer.





Emigre: Tell me about how you got your job at Apple.

Clement: It was by accident that I ended up at Apple. During the summer of 1982, I was on vacation in San Francisco when a friend of mine suggested that I check out an Art Director position at Apple. Apple was? And where was this godforsaken place? I was working in New York at the time and the thought of relocating to the "outer outer suburbs" of San Francisco was like moving to Tamboctou or to Siberia. No way in hell would I consider it. Yet I was intrigued by what I had heard about Silicon Valley. Steven Jobs had just appeared on the cover of "Time" magazine, and I thought, wouldn't it be great to work there and maybe even work side by side with this great entrepreneur? Anyway, to make a long story short, I paid Apple a visit and it was hired right on the spot. It took me another two months before I took up the offer. I had never worked on a computer. Closest I'd ever been to a computer was FaxMan. Tom Swater was Creative Director at that time and he told me I would have an option to work on one of two projects, either the Lisa or the Macintosh. I had no idea what either computer was about and at that point in time I couldn't have cared less. No matter what, it would be a great opportunity to be exposed to this new technology of which I was absolutely terrified. I was very intrigued though, by some of the early animation graphics such as those in TRON, and the Scitex had just come out. The first design work I did at Apple was all promotional material for the introduction of the Macintosh. Nothing was actually done on the Macintosh at this time. The first thing that was demonstrated to me on the Macintosh was MacPaint. At this point, there was no printer for it, and all you could do was bitmaps. I still have some of the early development material and much of that early vocabulary was all bitmap. Susan Kare was also hired by Steven Jobs to come in and help design the screen displays and screen typefaces.

Emigre: This is when you designed the first manuals for MacPaint, with the robot drawing, etc.?

Clement: Yes, we designed all the early manuals but also all the screen displays, such as the menu bars for MacPaint and MacWrite. Steve Jobs had certain suggestions about the graphics and we did, too. And on hindsight, I'd say we made some bad decisions, because we were constantly defaulting to what we knew worked in print. Some of the stuff is really funky, but it did project a personality and reflected the people who created the computer.

Emigre: Those first screen layouts became a standard for many software programs that followed. Did you realize you were creating a solution that would be copied for years to come?

Clement: No, we had no idea, although we realized there was an opportunity here to define some standards. We were trying to come up with solutions for some radically new notions. How do you show "dragging," or "double-clicking"? In print, this does not exist. You understand how the machine works, but how do you visually explain these things to people? So there was an incredible opportunity to do something new.

Emigre: Was there proper time to test these things?

Clement: Hell, no! The MacPaint manual was designed and printed in one month. The first draft was very long and Bill Atkinson said it shouldn't be that long because it was such a simple program. So it ended up being only thirty pages.

Emigre: I think it is still the best manual I've seen for any Macintosh software. I only had to read the first six pages and I was able to work with it.

Clement: Yes, I still think it's the best piece I've produced there. It's simply because I fully understood the product. In order to deal with these projects, you have to live and breathe them for a while.

Emigre: Correct me if I'm wrong, but it's my observation that Apple was always the last to utilize their own technology in the design and production of their print work. Why was this?

Clement: It's true. Part of it has to do with growth and, also, they were too close to it. It's like the cobbler's kids. They are the last to look at the shoes. Having all these computers around you and trying to design all this stuff for it, there was just no time to sit down and explore and use the computer.

Emigre: How do you feel about the early explorations that were done on the Macintosh, the low resolution bitmap graphics? Do you expect any of this to survive?

Clement: I've been thinking about this. There have been instances when new visual vocabularies were introduced and some have been accepted by the general public and some have not. The Dada and Futurist movements were not accepted or even regarded in the past by the general public. But over time, they were accepted. Right now, people look at this low resolution stuff and they think of it as another one of those crazy movements, or as a new style or trend, and they don't like it. A lot of the work that was produced between 1984 and now on the Macintosh, such as April Greiman's, with the exaggerated jaggies, etc., is in a new visual language, but it is one of those things that people just don't feel comfortable with yet. They will have to slowly familiarize themselves with this. Designers will have to adapt it and change it a bit or do different things with it. But I do think that low resolution has created its own language and it's definitely a very viable quality that hasn't been properly explored yet.

Emigre: In an earlier conversation, you mentioned that low resolution will disappear because of the demand for high resolution computer screens and output devices, and you said that the industry is working towards these rapidly. Will this contribute to the eventual disappearance of low resolution graphics?

Clement: Low resolution is just a result of what was possible at a given time. The fact that it happened was determined by all sorts of social and economic factors. If you look at the psychedelic styles for instance, they had all these great dayglo colors which were new and people loved them. Out of this came a look which was represented by the psychedelic and paisley patterns. Or look at "Memphis," for instance, it was tremendously popular. The time was right for it and then it sort of disappeared. But that doesn't invalidate what it represented. And those styles are not going to go away. I see low resolution as an art form in the same context as I see other art forms that existed in a certain time period, and which still exist and are still legitimate in the context in which they were created. Graphic design is about mixing. Designers will take a bit from Mondrian, a bit from Dada, and will eventually mix in some of the

make another typeface." No problem. It was getting to be too easy.

Emigre: That leads me to my next question. What are the drawbacks of working on a computer?

Max: After working on a computer for a while and trying all these different things that I could do on it, I felt I had to be more selective. I had to shift emphasis. Graphic designers who got involved with the Macintosh at an early stage did a lot of pioneering. We had to find out how things worked. Now, there are a lot of people who use computers in graphic design and we can tell them to do things this way or that way, so they can go on and make things work without having to experiment. In general, things have stabilized. Now we don't have to spend so much time experimenting with software, etc. We can spend more time working on the designs and this has increased the quality of the work produced on the Mac. We can once again approach design in a more intellectual or philosophical way and be less concerned about the technology. It's not about the computer anymore, whereas in the beginning it was all about the computer. My responsibilities as a graphic designer don't lie in repeating myself, and I felt that with the computer, this had started happening. Emigre: Sometimes you might have ideas as a designer and you're looking for a medium to express them, or you might find a new medium which gives you new ideas. Are there certain characteristics that you feel you have added to your way of thinking as a designer because you use the Mac, or has the Mac just facilitated needs that you had already?

Max: Well, with the Macintosh it was both. In the beginning, the Mac gave me a lot of new ideas about the medium, the computer as an interface for all the separate disciplines of graphic design. The idea that you can do everything that you can think of in graphics was baffling. I used to be Art Director of an alternative music magazine called "Vinyl." We used a different typeface for each issue, and there was so much manual labor involved each time; we would draw our own type, and xerox it or stat it and then paste it up. The Mac gave me the opportunity of doing these exact things, only much quicker. So there, it facilitated a need I had. On the other hand, the Macintosh gave new life to working with icons and pictograms, images like traffic signs or Neville Brody's idea about every person having his own personal logo. And the computer can give you an identity as long as you recognize the identity of the computer.

Emigre: Do you feel that computers restrict personal expression in any way?

Max: No, I don't think so. Personal expression lies beyond the tools or techniques that you use, or at least it should. The computer has become one of the many tools that I use to express my ideas. It has added to a whole variety of ways of working and expressing myself. I can't imagine life without computers anymore, even if they are not always dear to me.

C

report on business graphics. The unpleasant message to their public is that they do not want money yesterday.

Emigre: Can you see the two typographic messages together and interpret toward what?

Rob: Absolutely. Just as you could hear in one song a new string quartet combined with a baroque guitar. So the message is clear, and it's for independent. I've got a little for Joncoron. I say it should all happen. And we should all be free to talk back, to buffer, and it's all in, yes, most hybrids that we create, that makes be some means of the designer much more appearing and more. And hope, because each of these type opportunities comes with a secondary typographic meaning, it will make the designer's message that more significant.

Emigre: Are the readers going to pick up on all these hot new messages?

Rob: They might not know. It is the fact of these books that in this book of most later they will be able to feel it just like when you get a smoking sensation, you know that it applies to a wedding when it has script type on it. But when you take that script type and put it on an arrow at right for a bank, you also feel comfortable and steady. You still mean money. When you take the same script type and put it on a dollar bill you say, "You, this means expensive. This means culture and virtue." Now the audience the readers, they don't know exactly when or to whom that script type was designed, but they do comprehend it some time the meanings or the codes attached to these variations.

Emigre: These people who are now experiencing these messages or the subtextual ones are at the same time able to buy a Macintosh and design their own brochures and newsletters without any knowledge about the things you got talked about. How do you feel about that?

Rob: The experience was never designed to one class of people enter their daily world to put their world down on a sheet of paper. And the experience expanded possibilities by allowing you to build back which that allowed people to make a typographic complex. And the experience had different colored ribbons, so you could work with color. You could make more and use questions. All these devices were designed to allow the person to add personal sense where they wanted it, and to help increase the emphasis within and meanings of their message.

Emigre: We often see it as your work, and in general, there seems to be a resurgence of experimental typography. Designers are a little more expressive with their typographic treatment and don't just use type as objects, matter.

Rob: That's true. And not only have these devices never been, but now we have the Mac, which provides us with any number of times, to these clear the explosion of po-

you have no idea where you are. All along, an arrow has meant "go somewhere," but all of a sudden, now we have to build a new meaning upon these symbols. And we are just learning how to approach all these issues. We are in the process of learning to understand the hierarchy of information, how to group things together. It's like baseball cards, do you sort them by age, by teams, by year? It doesn't give me a lot of time or opportunity to explore a different visual context. And because it is a presentation medium, it needs to be addressed as such. The visual presentation is important but so far we have not addressed this extensively. So far, we have applied what we know in print and this has worked for the time being, but in some instances it doesn't work at all.

Emigre: In the near future, a large portion of all available information, both visual and text, will exist in digital form. This will allow people to obtain information easily through computers and television. But this also means that information can be easily "borrowed" or manipulated and re-used. Ownership will sometimes be hard to prove. How do you feel about this?

Clement: It's certainly an issue that needs to be dealt with. And everybody is guilty of "borrowing," even Apple. And Apple understands this issue of "look" and "feel" better than anyone else. They are actually in a lawsuit about the look of their screen display with another computer manufacturer. But at the same time, they re-use illustrations without proper consent. I think that there is a danger that before too long, there won't be any creators left, there will only be "borrowers."

Emigre: Well, there's something to be said for re-using some of the information that's out there instead of creating more and more. Maybe we should just not be so uptight about such things as ownership and copyrights. The only people who end up making money from this issue are lawyers.

Clement: I think that designers have always re-used images, but when you get to a level where you don't have to create anymore, you get lazy. The recycling of images and sounds and words is a double edged sword. It makes certain things richer, but it also makes people that are not as well trained abuse the things they borrow. And that's certainly not good.

"It is somewhat of a myth that computers save time and money. They save clients time and money, but they end up costing the designer more time and money. Mostly because you are pioneering or trying to figure out how to solve problems on the computer. And also, you have so many solutions to choose from, which is great, but very time-consuming. It all looks easy and you tell everybody you did it that because you are too embarrassed to tell them how much time it really took you to do it." April Lindgren in "Embodying the Screen," *Reviews*, 1992

medium for the type-written word. And we find people at the word processing level, such as a typewriter, who use it really function as graphic designers, exploring the words and messages that they are processing. They are beginning to liberate the meaning of their words. And that's a new thing I've noticed about, the fact that everybody can explore these things on a Mac. When graphic designers consider that too things like "Now everybody can be a graphic designer." I get pissed because it's not true. Not everybody can conceive a project or get it printed, or even to find solutions into some marketing scheme. These are the jobs of the graphic designer. If somebody is



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